

MUSICAL GAZETTE

An Independent Journal of Musical Events

AND

GENERAL ADVERTISER AND RECORD OF PUBLIC AMUSEMENTS.



Vol. I., No. 5.]

SATURDAY, FEBRUARY 23, 1856.

[PRICE 3d.
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Musical Announcements.

SACRED HARMONIC SOCIETY.

The Third performance of Mr. COSTA'S ORATORIO, ELI, takes place at Exeter-hall on Friday evening next. Arrangements have already been made for its production at Dublin, Liverpool, Bradford, Bristol, and other provincial towns.

ROYAL SOCIETY OF MUSICIANS,

founded 1738, for the Support and Maintenance of Aged and Indigent Musicians, their Widows and Orphans.—It is respectfully announced that the ONE HUNDRED and EIGHTEENTH ANNIVERSARY FESTIVAL will take place on Thursday, March 6, 1856, in the Freemasons' Hall.

President of the day, the Right Hon the Earl of WESTMORELAND.

Further particulars will be duly announced.
62, Newman Street. JOHN A. IRELAND, Sec.

MR. FRANK BODDA'S ANNUAL

CONCERT will take place at Exeter-hall on Monday, March 31. Mr. Frank Boddá begs to inform his pupils he has returned to town for the season. 2 Notting-ham-terrace, York-gate, Regent's-park.

NEW PHILHARMONIC SOCIETY.—

Subscribers and the public are informed that the CONCERTS will commence in April next. Subscription £2 2s. (reserved seats); and £1 1s. the gallery.

BRADFORD TRIENNIAL GRAND

MUSICAL FESTIVAL, 1856.—A Grand Musical Festival will be held in ST. GEORGE'S HALL, Bradford, Yorkshire, early in the Autumn of the present year. Conductor—Mr. Costa.

Samuel Smith, Chairman.

MR. LAMBERT (of York Cathedral),

Vocalist, Bass, is open to accept Engagements for Oratorio or Concert, in or out of London.—Communications to be addressed to his residence, 51, Union-terrace, York.

MR. CHARLES SALAMAN will de-

liver his LECTURE on "The History of the Pianoforte and its Precursors," with Musical Illustrations, assisted by Mr. H. C. Cooper (Violinist) and Miss Milner (Vocalist), at the Literary Institutions of Camberwell, Sussex Hall, City, Maidstone, Russell, Marylebone, St. John's Wood, Hackney, &c., on the 26th, 28th, and 29th instant; and the 4th, 10th, 13th, and 19th of March.

TO THE MUSICAL WORLD, LEC.

TURERS, and DRAMATIC AMATEURS.—PHILHARMONIC ROOMS, 14, Newman-street, Oxford-street.—This place, capable of holding 1,700 persons, TO BE LET for concerts or oratorios, there being a splendid organ; or for lectures and public meetings. There is also a handsome Private Theatre, for amateur performances, with new scenery, properties, and dressing-rooms. Apartments in the Private House to be Let.

MISS BIRCH has the honour to an-

nounce to the Nobility and Gentry that she has returned to town for the season, and has recommenced her lessons in Italian and Sacred Singing, at her residence, 83 Baker-street, Portman-square. Miss Birch attends schools and private families.

WILBYE COOPER, 93, Park Street,

GROSVENOR SQUARE.

MR. WILLY has returned to London

for the Season.
22 Trigon-terrace, Kennington.

MISS HUGHES (R.A.M.) Vocalist,

who has just returned to town from a very successful tour in the North of England, with Mr. Ellis Roberts, Harpist to H.R.H. the Prince of Wales, will be happy to receive engagements for Oratorios or Concerts.
Address—69 Great Queen-street, Lincoln's-Inn-Fields.

MR. THOMAS (late of Worcester)

begs to inform his friends and the musical profession that he now resides at 19 Hampshire-terrace, Camden-road-villas.

MR. BALFE begs to announce to his

Friends and Pupils that he has arrived in London for the season. All communications to be addressed to his residence, 11 Cork-street, Burlington-gardens.

A BASS (Age 29), possessing a good

voice, &c., wishes for an engagement in a Cathedral Choir. Good Testimonials, &c. Address W. T., Musical Gazette Office.

THOMAS LLOYD FOWLE.—Lists of

this Composer's Works sent by him, post free. Crawley, Sussex.

MUSIC HALL, SURREY STREET,

SHEFFIELD. Concert Parties, Lecturers, and Exhibitors, may obtain all particulars of Charges, &c., by application to the Secretary, who will be happy to undertake all Local Arrangements connected with Concerts, &c.—W. E. EVANS, Secretary, Music Warehouse, 51, Norfolk Street, Sheffield (late Dawson).

WANTED—a good Amateur ALTO

Singer for a Chapel Choir. No salary given. Address, J. S., care of Mr. Fletcher, 4 High-street, Camberwell.

A YOUNG MAN possessing an ALTO

voice of superior quality, wishes to enter into an engagement for Sunday, &c. Has plenty of time during the week at his disposal. A salary expected.
Address, X.Y.Z., Musical Gazette Office.

MR. & MRS. PAGET (R.A.M.), Bass

and Contralto, sing in Bath on Saturday morning, March 22, and would be happy to accept engagements in that neighbourhood or elsewhere during Easter week.

"Mrs. Paget possesses a delicious contralto, pure and rich."—*Liverpool Courier*.

"The lady possesses a magnificent voice."—*Birmingham Journal*.

"A fresh and beautiful contralto voice."—*Leamington Royal Spa Courier*.

For Terms, &c., address, Atherstone, Warwickshire.

MISS BESSIE DALTON, VOCALIST

(Soprano). Communications respecting engagements to be addressed to her residence, 60 Princes-street, Leicester-square.

MR. LAND begs to announce his RE-

TURN to LONDON for the season, and will receive his Pupils as usual. Address, 12 Hinde-street, Manchester-square; or Messrs Cramer, Beale, & Co., 201 Regent-street.

CORNET-A-PISTON, Valve Tenor.

Violin.—Mr. REDL begs to announce that he continues to give LESSONS upon the above instruments. Evening Classes for the practice of reading and keeping time. 28 Bloomsbury-street, Bedford-square.

TO MUSICAL AMATEURS and the

PROFESSION.—A young lady, whose vocal talents are of a high order, wishes to form an ENGAGEMENT, either to sing at private parties or in public assemblies. Terms nominal. Address L. H., care of Mrs. Dance, baker, 12 Manor-place, Walworth.

Theatrical Announcements.

THEATRE ROYAL, DRURY-LANE.

Lessee, Mr. E. T. SMITH.—Acting-manager, Mr. Charles Matthews.—Stage-manager, Mr. Robert Roxy.—The Scenery by Mr. William Beverley.—The box office open daily from ten to six o'clock, under the superintendence of Mr. Edward Chatterton.—The performances terminate each evening at half-past eleven. Owing to the nightly overflow to witness the first comedian, and the best boy's pantomime ever produced, ladies and gentlemen are solicited to book their places early to prevent disappointment. On Monday, Feb. 25th, and during the week, will be performed "The Great Gun Trick." By Professor Charles Matthews, the Wizard of the S.S.W. by S., assisted by Messrs. Tilbury, Templeton, Worrall, and Miss Ennis. After which, "Taking by Storm." To conclude with the Grand Comic Christmas Pantomime of "Hey Diddle Diddle; or, Harlequin King Nonsense and the Seven Ages of Man." The scenery painted by Mr. William Beverley. Two Harlequins; two Columbines; two Pantaloon; two Sprites; two Clowns, Harry Holeto and Tom Matthews; Principal Dancer, Miss Rosina Wright; the Sprite of Common Sense, Miss Fanny Reeves.

THEATRE ROYAL COVENT-GAR-

DEN. Seats must be secured early or no room is attainable. "Mountain Sylph," (Lucy Escott), and "Gilderoy," (Professor Anderson), with other entertainments. The box-office is open daily from eleven till five, under the direction of Mr. O'Reilly. The performances now terminate each evening before twelve o'clock.

THEATRE ROYAL, HAYMARKET.

—Under the Management of Mr. BUCKSTONE.—Every evening, the Pantomime of THE BUTTERFLY'S BALL and THE GRASSHOPPER'S FEAST. Lady Silverwings, Miss Fanny Wright; the Waap, Mrs. Coe; the Spider, Master Carroll; and the Grasshopper, Mr. Driver; Harlequin, M. Milano; Columbine, Miss Brown; Pantaloon, Mr. Mackay; Clown, Mr. Appleby.—Stage-manger, Mr. Chippendale.

ROYAL PRINCESS'S THEATRE.—

Under the Management of Mr. CHARLES KEAN. This Evening THE CORSIKIAN BROTHERS.—The Pantomime of the MAID AND THE MAGPIE every evening.

ROYAL OLYMPIC THEATRE.—

Lessee and Manager, Mr. ALFRED WIGAN.—Monday, Tuesday, Wednesday, "Stay at Home." Thursday, Friday, Saturday, "Still Waters Run Deep." To conclude every evening with the fairy Extravaganza, entitled "The Discreet Princess; or, The Three Glass Distaffs." In which Messrs. Emery, F. Robson, H. Cooper, Miss Marston, and Miss Maskell, will appear.

THEATRE ROYAL, ADELPHI.—Pro-

prietor and Manager, Mr. B. WEBSTER. Directress, Madame CELESTE.—The greatest success and crowded houses. Every evening, the highly popular burlesque and comic Pantomime of JACK and the BEAN STALK; or, Harlequin and Mother Goose at Home Again. Jack and Harlequin, Madame Celeste; Mother Goose and Columbine, Miss Wyndham; Clown, Mr. Garden; Pantaloon, Mr. C. J. Smith. The characters by Messrs. Paul Bedford, J. Bland, Romer, Miss M. Kealey, Miss Arden, Miss Kate Kelly.

ROYAL SURREY THEATRE.—Les-

see, Messrs. SHEPHERD and CRESWICK.—During the week the grand annual Surrey Pantomime, entitled A PRINCE OF PEASBS; or, Harlequin and Jane Shore. Arranged and produced under the sole direction of Mr. Shepherd. History, Mr. Norman; Pantomime, Miss Conway; the Grape Queen, Miss F. Young; Prince of Peasbs, Miss E. Sanders; Old Christmas, Mr. Butler; Harlequin, Mr. B. H. Kitchin; Clown, Mr. Buck; Pantaloon, Mr. Bradbury; Columbine, Miss Maria Meriton.—Acting-manager, Mr. C. A. Calvert.

NOTICES, &c.

TO ADVERTISERS.—To facilitate the calculation of the Price of Advertisements, the Proprietors of THE MUSICAL GAZETTE have adopted the following simple and moderate scale:—

The first three words 6d.
For every subsequent twelve words, or less . . . 6d.
For example—An Advertisement of fifty-eight words would cost 3s.

MR. MILLAR. One week, 5s.; four weeks, 18s.

CON SPIRITO. Our circulation is quite large enough without giving a sheet of music, and we are not likely to die just at present.

R. A. Your letter appears to refer chiefly to other papers, with which we have nothing to do. Our columns are open to such correspondence as is likely to be interesting and serviceable to the cause of music, but nothing will induce us to insert anything that makes or implies complaint of our contemporaries.

We have received so many applications for accounts to be sent, that we beg to state that Post Office Orders for 3s. (town subscribers) or 4s. (country) may be made payable to JOHN SMITH, Charing Cross Office. We are very happy to receive payment in advance, but do not require it.

Every exertion will be made for the punctual delivery of the GAZETTE: complaints on this subject should be sent direct to our Office.

SUBSCRIPTIONS RECEIVED.

T. M. (Dublin.) T. F. (Richmond.) D. L. (York.) H. R. (Barcombe.) W. D. (Blackburn.) J. R. (Dublin.)

THE MUSICAL GAZETTE

LONDON, FEBRUARY 23, 1856.

SINCE the publication of our last number a great vocalist has breathed his last. JOHN BRAHAM, after a few days' illness, expired on Sunday, the 17th inst., in about the 82nd year of his age. To the young in musical circles, the wonderful voice and finished singing of this artist would only be familiar from the few appearances he made at the Wednesday Evening Concerts at Exeter Hall some three or four years since, when he was supposed to have quite retired from public life, and they might easily imagine from that exhibition of his reduced powers the effect he produced when in his prime. His career extends over a period of fifty years; for when only ten or twelve years old he made his appearance at a small London theatre, singing in a burletta by CARTER, the composer of "Oh Nanny," "Stand to your guns," and some other songs which are still popular. On his voice breaking, he devoted his attention to the pianoforte, of which he became a professor, and when his voice developed itself as a tenor, he pursued his vocal studies, singing at some concerts in Bath at about the age of twenty. These concerts were under the direction of M. RAUZZINI, who, appreciating the talent which BRAHAM already displayed, gave him instruction for some years. RAUZZINI was an accomplished teacher, and enabled him to compete most honourably with the greatest Italian singers of the time. Two years afterwards he sang in STORAGE's last opera, *Mahmoud*, at Drury Lane, and his success obtained him an engagement at the Italian Opera House for the operas of *Azor e Zemira* (GRETRY)—French composers had their works performed at the Italian Opera in England then as now—and *Evelina* (SACCHINI) the same year singing in oratorios—at that time rendered in the theatre—and astonishing his hearers with his magnificent delivery of the recitative from HANDEL's *Jephtha*, "Deeper and deeper still." The agony of the father about to sacrifice his child was depicted by BRAHAM in tones of the most intense expression; the following aria, "Waft her, angels," being an equally lively picture of sublime resignation. His singing in this piece, which confirmed his position in England as a first-rate artist, has never been equalled. The following year he determined to proceed to Italy—the land of song—and on arriving at Florence, appeared at once in opera, thus combining public experience with his private vocal studies. Returning to

London at the age of twenty-seven, he made his *début* at Covent Garden in an English opera, with such success as to insure his engagement to appear in the revival of *The Haunted Tower*, *The Siege of Belgrade*, and other operas by STORAGE.

At this time BRAHAM came before the public as a composer. He produced *The Cabinet*, which obtained a popularity almost without example. It was followed by *The English Fleet*, *Family Quarrels*, *The Devil's Bridge*, *False Alarms*, and other pieces, in all of which the principal tenor part was sustained by himself. In the composition of these pieces there was no great display of technical skill. Their music was very simple, and easily sung, even by amateurs, so that the songs and duets of BRAHAM's operas were to be found on every pianoforte in the kingdom; and this was the case even with the pieces which he wrote for his own singing. Almost anybody could sing them as they were written; and, so sung, they were very pleasing. But he sang them as they were not written, filling up the simple outline with rich and brilliant details, into which he threw an ever-changing and endless variety. He wrote, too, a great number of occasional songs, of which perhaps the most remarkable was the "Death of Nelson." There are many who yet remember the amazing fire and energy with which he used to pour out this simple but animated song, and the shouts and acclamations which shook the theatre at its conclusion.

Those of his duetts that are most known and still frequently sung, are, "All's well," "Gallop on gaily," and "Oh Albion," the melodious simplicity of which will long continue to find admirers, while the "Death of Nelson" is still as popular as the most successful ballad of the present day.

BRAHAM contributed in no trifling degree to the success of opera and musical drama in England. WEBER's exquisite *Oberon* was written for the English stage; and the composer, lovely as the entire work is, had the advantage of BRAHAM's voice and dramatic powers in the part of *Huon* at its production.

The St. James's Theatre was built by this distinguished vocalist, and was intended for an opera-house, but scarcely ever employed for that purpose. Since its completion, some twenty years ago, it has been engaged occasionally for a remarkable variety of performances, the most strongly contrasted of which were the entertainments of the Original Ethiopian Serenaders and the lofty representations of Mdlle. RACHEL. Though in a neighbourhood where nearly every breath is aristocratic, and possessing a good entrance and excellent accommodation, this theatre can scarcely have proved remunerative to the proprietor. Indeed, it is stated that this, and other speculations at the same period, caused him serious pecuniary loss, though he passed the remainder of his days in ease and comfort, secured to him by the affectionate attention of his family.

It would be hard for England if the mantle of BRAHAM fell upon no worthy English singer. Let us point to SIMS REEVES as one to whom a triumphant career is yet open, and who, let us hope, when years have passed, may be spoken of as we now speak of BRAHAM. Mr. REEVES earned his fame on the Italian stage; it was confirmed on the English boards, and he is now unrivalled amongst Englishmen as a singer in opera, oratorio, or ballad. While many other singers are content to *execute* their music, SIMS REEVES *sings* his, and that with such consummate taste, and rigid adherence to the composer's text, as to entitle him to the admiration and praise of all musicians. The most effective tenor songs or *scenas*—we instance, "Deeper and deeper still," "Sound an alarm," "Total eclipse"—have been rendered famous by BRAHAM, but in years to come may not MENDELSSOHN's music be as *universally* revered as HANDEL's is now, and the singing of his best tenor songs become matters of history? The extraordinary burst of applause which followed Mr. REEVES' rendering of a mixed aria and recitative in

MENDELSSOHN'S *Lobgesang* on Wednesday night (see our notice of Mr. HULLAH'S concert)—a portion of the work which one would not expect to be rapturously received by an audience of nearly 2,000—was provoked by an elevated reading of the composition, which entitles the singer to the highest praise, and leads us to hope for increased excellence.

All who have the opportunity of perusing this Number of our Journal are earnestly requested to send in their names as Subscribers direct to the Office, 4, Palsgrave Place, Strand; or, if they prefer obtaining the Musical Gazette through their Booksellers or Newsvenders, an intimation that they have so done will be gratifying to the Proprietors.

Metropolitan.

ST. MARTIN'S HALL.

MR. HULLAH'S CONCERTS.

ON Wednesday evening, Beethoven's Mass in C, and Mendelssohn's *Lobgesang*, were performed under the direction of Mr. Hullah, the chorus consisting of the members of his Upper Singing School, and the band of some sixty professional players. The principal vocalists were, Mrs. Sims Reeves, Miss Banks, Miss Palmer, Mr. Sims Reeves, and Mr. Thomas. The performance of these works was, on the part of the chorus, rather unequal, the Mass in C being less ably rendered than The Hymn of Praise. The "Sanctus" in the former work, with its enharmonic change in the soprano, tenor, and bass parts, was very creditably done, but the "Hosanna" which follows was very disjointed and unprecise. The "Benedictus" was insisted upon by Mr. Hullah at a proper speed, in spite of the evident intention of the principals at the commencement to adopt a slower tempo; with the exception of this little misunderstanding, the movement went admirably, the succeeding "Hosanna" being sung with more confidence by the chorus. The next, "Agnus Dei," with its difficult commencement for the voices, was diffidently attacked, but proceeded more smoothly, and the last movement of the Mass was well done. Of the performance of the *Lobgesang* we cannot speak too highly. With the exception of a little weakness on the part of the chorus the whole rendering was excellent. The long introductory symphony, in our opinion the most finished and beautiful of Mendelssohn's, was exquisitely played, listened to with the profoundest attention by an audience which crowded the Hall, and heartily applauded at its close. The opening chorus, "All men," was given with great power and precision. The aria, "He counteth all your sorrows," by Mr. Sims Reeves, was nearly *encored*, and the following duett and chorus, "I waited for the Lord," was peremptorily re-demanded; the duett was nicely sung by Mrs. Sims Reeves and Miss Banks, her first appearance at these concerts, we believe; she displayed a voice of good quality and evenness of tone, and will prove an exceedingly useful singer in sacred music. The tenor solo following, "The sorrows of death," with the repeated inquiry, "Watchmen, will the night soon pass?" so beautifully and expressively set by Mendelssohn, was a most finished piece of singing on the part of Mr. Sims Reeves; it surpassed anything we have ever heard him do, and the audience testified their appreciation of it by a most clamorous *encore*. As many of our readers know, this solo concludes in recitative, the termination being immediately succeeded by three or four bars for the soprano voice, "The night is departing;" the audience waited for this, and then commenced a storm of applause, which fairly drowned the unison passage for the trombones which forms so powerful a prelude to the grand chorus, "The night is departing." We have great pleasure in recording this tribute to the genius of a great composer and the singing of an artistic vocalist. The best piece of singing on the part of the chorus was the unaccompanied chorale, "Let all men praise the Lord." The success of this concert should tempt Mr. Hullah to a more frequent performance of works which only require to be thoroughly known to meet with due appreciation on the part of a mixed audience. The next concert (about three weeks hence) is the *Messiah*, so that it must be five or six weeks before this success is followed up, which is a pity.



SACRED HARMONIC SOCIETY.

(Continued from page 40.)

Eli's prayer, which immediately follows the grand war-song and chorus, is not calculated to produce the slightest effect. Here was an opportunity for the composer to introduce a fine bass song, but for what he has given we cannot afford much praise; there is a long introductory symphony of sixteen bars, and a bass solo of nineteen—a strange disproportion—which would have borne the title of *arioso* (a term applied by some composers to very short vocal solos) better than that of *aria*. The accompaniment is rather florid, but does not redeem the monotonous character of the piece. At the conclusion of this short solo, the man of God rebukes Eli for the idolatrous honour of his sons, and foretells their death; Eli urges him to entreat the Lord for pardon, and a prayer (duett) ensues, the melody and construction of which are of the simplest description; it is very quiet and flowing, and the only apparent fault was in the conclusion, thirds in the lower part of the scale being ineffective for bass voices. The concluding symphony is tediously spun out, evidently to allow of modulation, the duett being in A flat, and the following piece in A minor. This next is a chorale, the second of those to which we referred (page 39), and, we believe, is very broad and good; but the noise of the band and organ most effectually swallowed up the choral part, and, as before, there was a short *coda*, of equally astonishing loudness. Eli prefaces Hannah's song of thankfulness and dedication of Samuel to the Lord, with the sentence commencing "the Lord is in His Holy temple," accompanied by the organ, the soft solemnity of which was most grateful after the heavily-laden chorale; the organ continues with some dozen bars of chromatic progressions, which, as long as the dominant pedal lasts, are very natural, but on the adoption of the tonic, near the end, become strained, and the termination has quite an awkward effect. Hannah's song is bright and lively; too lively, indeed, and reminds one occasionally of Bishop's "Bid me discourse;" the termination, however, is exceedingly good and effective; the song was well rendered by Madame Rudersdorff. Upon Hannah's vow of dedication, which is a recitative immediately consequent upon this aria, Eli pronounces a benediction, and the responses, "Amen" and "Hosanna," by the choir, with organ accompaniment, resume the solemnity of the Temple scene which Hannah's song had interrupted, and a fugued chorus, "Hosanna in the highest"—the subject of which is simple, and the climax imposing—concludes the first part of the oratorio.

Part the second introduces Samuel in morning prayer, the prelude to which is tedious and unmeaning; the first four bars of the melody of the Old Hundredth occur in it, whether intentionally or not we cannot depose. This air (exquisitely sung by Miss Dolby) is, as it should be, exceedingly simple, and, with the exception of an ungraceful modulation shortly after the commencement—a sort of trying to go somewhere, failing, and turning back again—pleased us much. The *trio* following, "Thou shalt love the Lord thy God," is another of the composer's successful *rounds*; the subject is clear and engaging, and the treatment effective, while the lightness of the accompaniment (harp) admits of each voice part being distinctly heard. A short benediction by Eli is succeeded by a perfect gem in the shape of an unaccompanied quartett, "Hear them, Lord," sung to perfection by Mesdames Rudersdorff and Dolby, Messrs. Sims Reeves and Weiss, and, in deference to the significant bow of her Majesty and the burst of applause from the audience, repeated. This is the quartett which, with the addition of the pedal bass, forms the organ introduction in the overture. A March, that of the Israelites to battle, we are inclined to imagine is a Jewish tune—we beg pardon if we are wrong—and is simple, clear, and very pointed, commencing with the wood wind band, each strain being repeated *forte*. After a short *trio*, the opening theme is given by the full orchestra with a *staccato* bass for the trombones; it was well played, and loudly applauded, and will doubtless be popular with organists, for the *fortissimo* portion has great weight, and the tempo is rather novel. Eli's address to the army is followed by a chorus of invocation, a fugue in which, "So persecute them with Thy tempest," has some painfully rhythmical passages which have a commonplace effect:

the subject of the march, however, comes to the rescue, and forms a fine *coda* to the chorus. The voices sing the melody in unison, and the march is continued after the chorus ceases, diminishing gradually to a *pianissimo*. We now have Samuel's evening prayer, in which the composer has aimed at simplicity, and quite overshot the mark; the air is really childish, which was scarcely necessary, especially as the morning prayer (at the commencement of part the second) seems (*sic*) two or three years older. The treatment of it as an evening prayer, with a dreamy and monotonous accompaniment, the violins muted towards the close, and the words gradually detached, until a sentence is left unfinished, as Samuel is supposed to lie down and fall asleep, is excellent, and, with Miss Dolby's admirable singing, produced an impression for which the extreme simplicity of the commencement of the song by no means prepared us. A chorus of angels, "No evil shall befall thee," the voices (soprano and alto) *ensemble* throughout, with harp accompaniment, is unpretending and graceful; and, in the words, "This night the Lord will call thee," prepares the auditor for the mysterious address to Samuel. Another chorus, "Woe unto us," illustrates the discomfiture of the Israelites; the setting of the words, "O God, when Thou wentest forth," is remarkably fine; indeed, it is a *grand* chorus, and, though instrumented with abundant force, has not the noisy effect of which we complained in the chorales.

The calling of the Lord to Samuel is prefaced with a recitative for Eli, who is weary of the night; the voice is indicated by the oboe, which interrupts the recitative; the dialogue ensues, ending with the words dictated by Eli, "Speak, Lord, for thy servant heareth," and the chorus of the Night Guard of Levites is heard; on their passing, Eli enquires, "Watchman, what of the night?" receiving for answer, "The morning is gone forth, behold the day is come;" delivered by voices alone in harmony. Eli hears from the mouth of Samuel the prediction of the downfall of his house, and expresses his resignation. This is illustrated by a song which is deficient in melody, and not redeemed by the florid nature of the accompaniment.

A chorus of lamentation prefaces the tidings delivered by Samuel, that Israel has fled before the Philistines, that Hophni and Phinehas are slain, and that the ark of God is taken. The death of Eli is intimated by the shout of "Help!" from the chorus, and a recitative (Samuel), "There is no help for him." A short chorus (though sufficiently long to display a Jewish style) of lamentation follows, and, in obedience to Samuel's proclamation, "Blow the trumpet, sanctify a fast;" a chorus of praise, "Blessed be the Lord," with a fugue on the words "Hallelujah, Amen," which concludes the oratorio.

The performance was, on the whole, excellent. The principal vocalists exerted themselves to the utmost in their share towards obtaining a fair hearing for Eli in the great Metropolis; the band, with the exception of the accompaniment to "Philistines, hark!" was quite up to the mark, and the chorus better than usual, though with some faulty intonation occasionally. While speaking of this department, let us recommend them to sound *c* in the word "the" before "Israelite," in the war chorus. We must not forget Mr. Montem Smith, whose spirited singing in the "revel" concerted piece, and a recitative in the second part deserves mention.

Of the Oratorio, whatsoever may be gleaned from the remarks we have made, we desire to speak in terms of praise. If Mr. Costa were to read a notice of his composition, praising him for his originality, his store of melody, &c., &c., announcing him as the successor of Mendelssohn, and prophesying that Eli would be handed down to future ages as a work of high genius, Mr. Costa would think the critic a fool. The way to praise Mr. Costa honestly and judiciously is, to say that he has written a very fine and complete work,—that, while he frequently betrays his study of the very best writers, he never descends to servile imitation, or to positive plagiarism from any particular author,—that he has endeavoured to embody the breadth and simplicity of Handel with the ingenuity of Mendelssohn,—and that the concerted music is so transparent, easy of execution, and yet effective, that the various *moreccaux* may be performed with ease and pleasure in the private musical circle. The transparency to which we refer is rather remarkable, and in one case only—the final chorus—amounts to thinness. The remainder of the choruses are particularly clear without losing in any degree their dignity. The instrumentation is sufficiently varied, and is never obtrusive; the noise to which we referred in our last number being partly attributable to the organ, which is a most ungovernable monster.

Messrs. Addison, Hollier, and Lucas are the publishers of Eli, which is now ready; bound complete, or in separate pieces in sheets. For this copyright they paid £500 to Mr. Costa, who has added this amount to the sum which he received for the performance at Birmingham, and which was handed over for the benefit of the charities in aid of which the Birmingham Festival was instituted. We have much satisfaction in recording this act of generosity on the part of the composer, and we have still greater pleasure in taking this opportunity to state, that at a recent meeting of a Benevolent Fund (in connexion with the Sacred Harmonic Society), it transpired that Mr. Costa had visited a member who was sick and in indigent circumstances, and had undertaken to provide for one of the children of this member. Our statement may not be exact, but such is the substance of what was mentioned at the meeting.

The Oratorio is to be again repeated on Friday next at Exeter Hall, and it will be performed at Bradford during the ensuing Festival.

Eli was repeated last night at Exeter Hall with the same success. The war song was encored; also the unaccompanied quartet, and the evening prayer of Samuel. The Hall was quite crowded.

HANOVER SQUARE ROOMS.

MADAME GOLDSCHMIDT'S first morning concert took place on Monday last; the following was the programme:—

Part I.—Overture, Jessonda, Spohr. Air, Ave Maria, Mr. Swift (clarinet obligato, Mr. Lazarus), Cherubini. Scena, Crudel; and aria, Non mi dir (Don Giovanni), Madame Jenny Goldschmidt, Mozart. Concerto (D minor), pianoforte, Mr. O. Goldschmidt, Mendelssohn. Air, Oh del mio dolce ardore, Miss Dolby, Stradella. Duo, Per piacer alla Signora (Il Turco in Italia), Madame Jenny Goldschmidt and Sig. F. Lablache, Rossini.

Part II.—Overture, Euryanthe, C.M. v. Weber. Air, Quando lasciai la Normandia (Roberto), Madame Jenny Goldschmidt, Meyerbeer. Romanza, Deserto sulla terra (Il Trovatore), Mr. Swift, Verdi. Duo, La Mere Grande, Madame Jenny Goldschmidt and Miss Dolby, Meyerbeer. Tarantelle, pianoforte solo, Mr. Otto Goldschmidt, Thalberg. Song, My heart the Æolian harp resembles, Benedict. Invitation to Dance (Dalecarlian melody), Madame Jenny Goldschmidt. Wedding March (Midsummer Night's Dream), Mendelssohn. Conductor, M. Benedict.

THE MADRIGAL SOCIETY.

THIS Society held its one-hundred-and-fifteenth anniversary meeting at the Freemasons' Tavern on Thursday evening. Above a hundred members and visitors sat down to dinner, Sir GEORGE CLERK, the President of the Society, occupying the chair. A great number of distinguished musicians and amateurs were present. Among them was his highness the Maharajah Duleep Singh, who is an amateur of European music, and a performer on the violoncello. He appeared to listen with great attention and interest to the fine English and Italian vocal harmony of the sixteenth and seventeenth centuries. The evening's entertainment consisted of an admirable selection of madrigals, most of them well known to the lovers of this species of music. Among them were Weelkes's "Sweetheart arise;" Luca Marenzio's "Come fuggir,"—a fine specimen of this composer's graceful Italian style; Morley's "Bonny-boots," a quaint production, the subject of which has given rise to many conjectures; Ward's "Die not, fond man," a strain of exquisite beauty and pathos; and Festa's "Down in a flowery vale," perhaps the most generally popular, at the present time, of all those antique compositions. The singing was even better than usual. A great improvement has been made by the new conductor, Mr. Cipriani Potter, who takes the madrigals in their just times, and brings out their true character and expression. He especially avoids the common error of singing them too slowly, which gives the most airy and tripping measures the appearance of drawing psalmody. The large proportion of excellent professional voices added to the effect of the music. The chair was ably filled by the president, one of the most accomplished amateurs of the day; and the meeting was not only harmonious in every sense of the word, but exceedingly animated and agreeable.

THE Queen and Prince Albert, accompanied by the Princess Royal, Prince Arthur, and the Princess Alice, and attended by the Hon. Beatrice Byng, the Hon. Mary Bulteel, Major-General Bouverie, and Captain Du Plat, honoured Mr. Burford by a visit on Monday morning, to his panorama, in Leicester Square, of the Fall and Interior of the City of Sebastopol.

THE Prince of Wales and Prince Alfred visited Fenton's Photographic Exhibition on Thursday morning.

HER Majesty, Prince Albert, and the Royal children, attend a morning performance at the Adelphi Theatre this day at 3 o'clock. We believe it is a private representation of the pantomime.

AMATEUR MUSICAL SOCIETY.

WE have much pleasure in publishing the plans, objects, and the names of the members of this Association, which has now been established ten years. A notice of a public concert appeared in No. 1 of the *Musical Gazette*, but we believe that private concerts take place about once a fortnight during the season, to which the friends of the members are admitted.

The Amateur Musical Society was established in 1846 by a number of gentlemen, who determined to meet regularly for the practice and performance of orchestral works. It consists of subscribing members, many of whom perform in the orchestra, and is regulated by a committee elected from among the latter. At the present moment the orchestra consists of nearly one hundred performers, of whom only eighteen are professional.

Other performing members, who do not regularly play in the orchestra, take their part at the concerts, in solo or concerted music. Vocal and choral music has also been introduced, in order to vary the programmes.

Ten concerts, open to subscribing members and their friends, are given each season; and, in addition to the ordinary rehearsals for the concerts, the performing members meet several times for the purpose of general practice. Not only are the executants mostly amateurs, but it has been one of the objects of the Society to introduce amateur compositions and works by English composers into their programmes. At the present moment the orchestra is conducted by an amateur; and while the desire of the committee has always been to retain as much of the amateur element as possible, it may also be hoped that the exertions of the Society are not without their influence on the progress of musical taste and interests in general, by increasing the practice of musical art among amateurs, and by giving opportunities for that friendly intercourse between artists and amateurs which is so conducive to the advantage of both classes, and to the progress of the art.

Committee of Management:—The Lord Gerald Fitzgerald, Mr. Bonamy Dobree, jun., Colonel F. W. Hamilton, Mr. Edward Jekyll, Mr. Henry Leslie, Mr. Augustus Oliver Massey, Lieut.-Colonel Patrick Paget, Mr. Alfred A. Pollock, Mr. Henry E. Tatham, Mr. S. W. Waley.

Treasurer:—Mr. Lindsay Antrobus.

Auditors:—Mr. John D. Pawle, Mr. Charles Sparrow.

Manager of the Orchestra:—Mr. Val Morris.

RULES OF THE SOCIETY.

1. The Society consists of subscribing, honorary, and assistant orchestral members, elected by the committee.
2. Each subscribing member pays £3 3s. for the series of concerts and full rehearsals during the season. The subscription is due Oct. 1, 1855.
3. Subscribing members have the privilege of attending all concerts and rehearsals, and of introducing a visitor to each concert. The members' tickets also are transferable. Members are allowed to take an extra visitor's ticket, upon payment of a half subscription.
4. All members, on a vacancy, are eligible to take part in the performances, if qualified, and approved of by the committee.
5. Assistant orchestral members are allowed the privilege of attending all the rehearsals and concerts of the season on payment of one guinea.
6. Any member not having given notice before the 1st of October of his intention to withdraw from the Society, will be called upon for his subscription for the ensuing year.

Note.—Candidates for admission to the Society must be nominated to the committee by a member of the Society.

LIST OF THE ORCHESTRA.

Conductor—Mr. HENRY LESLIE.

FIRST VIOLINS.	Sim, J. C.	Mount, George
Ashton, Alex. F.	Stephens, Capt.	Pratten, Frederick
Banbury, Edmund	Blagrove, William	
Burnand, L. Bransby		FICCOLO.
Cazenove, John		Curtis, Spencer
D'Egville, Louis	VIOLAS.	
Dendy, A. H.	Adye, Willett L.	
Dresden, E. Z.	Cazenove, Henry	FLUTES.
Goodbody, George	Cooper, Davis	Pratten, R. Sidney
Haythorne, John	Foster, John	Smith, G. H.
Heath, Henry B.	Graham, G. F.	
Jervis, St. Vincent	Leslie, John	OBOE.
Leslie, Alexander J.	Ottley, Capt. E. J.	Pollock, Alfred A.
Mendes, Augustus	Stephens, Gilbert	Selby, Thomas
Merlin, John	Williams, Jesse	
Moody, Major.-Gen.	Blagrove, Richard	CLARIONETS.
Pawle, John D.	Clementi, R.	Boots, C.
Rougemont, Irving		Cutler, Egerton
Sparrow, Charles	VIOLONCELLI.	
Squire, E. B.	Church, Thomas	BASSOONS.
Wyndham, Rev. W. C.	Cobb, Thomas	Snelling, James
Blagrove, Henry	Dobree, B., jun.	Nobbs, —
	Fitzgerald, Lord G.	HORNS.
SECOND VIOLINS.	Hughes, William	Harper, Charles
Burnand, Bransby	Lausseau, Ernest	Wetherall, F. H. P.
Bushby, Arthur J.	Medlycott, Sir W. C.	Standen, J. W.
Cohen, Albert	Bart.	M'Donnell, J. R.
Cohen, Lionel	Morris, J. B.	
Gamble, Douglas Pitt	O'Brien, Admiral	CORNET-A-PISTONS.
Grainger, Charles	Paget, Lieut. Col. P.	Tatham, H. E.
Holbrooke, F. G.	Rougemont, A. M.	Burchett, George
Hopgood, F. R.	Tremenheere, Henry	
Hossack, G. J.	Walmisley, Jno. R. L.	TRUMPETS.
Hughes, Richard	Chipp, Horatio	Zeiss, C.
Ivimey, Henry		Massey, A. S. Oliver
Mackey, John	CONTRA-BASSI.	
Manson, Edward	Hanhart, Nicholas	TROMBONES.
Neville, Maj. Edw.	Maxwell, P. Benson	Whittaker, W.
Plowden, Charles	Morris, Val	Keightley, W.
Robertson, S. B.	Rowden, Rev. Dr.	Winterbottom, W.
St. Aubyn, J.	Salomons, P. J.	
Sandeman, Albert	Winsor, William	DRUMS.
	Howell, James	Goodwin, W.

The names in *italics* are those of the professors engaged.

THE third report of the select committee of the House of Commons shows that there are now lying on the table of the hon. House 56 petitions, signed by 4,130 persons, against opening the British Museum and the public galleries on the Lord's-day. Some of the petitioners also object to "music in the public parks," a provision for the amusement of the people which, among others, "they regard with the utmost apprehension;" while others believe that if Sunday "be turned into a day of amusement it will soon become a day of work." Other petitioners, who regard with horror the opening of the Museum and the galleries on Sundays, and who consider the attendance of regimental bands in the parks or elsewhere as "calculated to lessen that reverence for the Sabbath which the people of this country, as a nation, have ever entertained," expressly disavow the remotest desire "to curtail or trench upon the innocent amusements of the people on any other day." A petition from the clergy of Halifax, in Yorkshire, expresses a conviction that the obnoxious measures referred to will be "the means of 'opening' additional temptation under the character of recreation"—a peculiar style of phraseology which the committee think it right to state was *sic in orig.* This curiously worded document is signed by the Vicar of Halifax, Dr. Musgrave, his lecturer, Mr. Hepworth Hall, and by Mr. J. Sanders, incumbent of Ripponden.

ANNOUNCEMENTS FOR THE WEEK.

Monday—A performance of the *Messiah* at the Beaumont Institution, Mile End.—Mr. Dando's Quartett Concert at Crosby Hall.

Tuesday—Mr. Miranda's Concert, Sussex Hall, Leadenhall Street.

Friday—Costa's oratorio, *Eli*, by Sacred Harmonie Society, Exeter Hall, commence at 7½.

Theatrical.

COVENT GARDEN.—On Monday and Wednesday, the *Bohemian Girl* was performed, introducing Lucy Escott to Covent Garden, and Mr. Henry Haigh, a new tenor, to the English stage. On Tuesday, *La Sonnambula* was given. The pantomime is withdrawn.

THE PRINCESS'S has varied its performance nearly every evening, having given during the week the *Merchant of Venice*, *Hamlet*, *Henry VIII.*, *Louis XI.*, and announcing the *Corsican Brothers* for this evening. The pantomime is as attractive as ever.

SADLER'S WELLS.—The pantomime has been withdrawn, and its place occupied by *The Follies of a Night*. *King John*, and the *Winter's Tale* have been the first pieces.

STRAND.—Mr. Buckstone appears at this theatre on Tuesday next for that night only.

Theatres.

PRICES, TIME OF COMMENCEMENT, &c.

ADELPHI.—Private Boxes, £2 2s.; Stalls, 5s.; Boxes, 4s.; Pit, 2s.; Gallery, 1s. Half-price at nine o'clock. Box-office open from 11 till 5. Doors open at half-past 6, commence at 7.

ASTLEY'S.—Private Boxes, £2 2s. and £1 11s. 6d.; Stalls, 5s.; Dress Boxes, 4s.; Upper Boxes, 3s.; Pit, 2s.; Gallery, 1s.; Upper Gallery, 6d. Second price at half-past 8. Doors open at half-past 6, commence at 7. Box-office open from 11 to 4.

COVENT GARDEN.—Doors open at half-past 6, commence at a quarter to 7. Grand Balcony, 4s.; Upper Boxes, 2s. 6d.; Amphitheatre Stalls, 2s.; Pit, 2s.; Gallery, 1s. Half-price at 9 o'clock.—Balcony, 3s.; Upper Boxes, 1s. 6d.; Pit, 1s.; Gallery, 6d. The Box-office is under the direction of Mr. O'Reilly.—Private Boxes (which may also be taken at the principal Libraries), £3 3s., £2 2s., £1 1s., and 12s.

DRURY LANE.—Box-office open from 10 till 6. Galleries, 6d. and 1s.; Pit, 2s.; Upper Boxes, 1s. 6d.; First Circle, 2s. 6d.; Dress Circle, 3s.; Private Boxes, to hold two persons, 10s. 6d. (5s. for each person extra); on the Grand Tier, £1 1s.; Proscenium and Stage Boxes, £2 2s. The performances terminate every Evening at half-past 11. Doors open at half-past 6, commence at 7.

HAYMARKET.—Box-office open from 10 to 5. Orchestra Stalls (which may be retained the whole of the evening), 5s. each; Boxes, 5s.; Pit, 3s.; Lower Gallery, 2s.; Upper Gallery, 1s. Second Price—Boxes, 3s.; Pit, 2s.; Lower Gallery, 1s.; Upper Gallery, 6d.; Private Boxes, two guineas, and one guinea and a half each. A Double Box on the Second Tier, capable of holding Twelve Persons, with a furnished Ante-Room attached, can be obtained at the Box-office, Price five guineas. Doors open at half-past 6, commence at 7.—Second Price at 9 o'clock.

OLYMPIC.—The Box-office open from 11 till 5 o'clock. Stalls, 5s.; Upper Box Stalls, 4s.; Boxes, 4s.; Pit, 2s.; Gallery, 1s. Second Price at 9 o'clock.—Upper Box Stalls, 2s.; Boxes, 2s.; Pit, 1s.; Gallery, 6d. Private Boxes, £2 2s. and £1 1s.; Family Boxes, £3 3s. Places, retainable the whole Evening, may be taken at the Box-office, where the payment of One Shilling will secure from One to Eight Seats. Doors open at 7, commence at half-past 7.

PRINCESS'S.—Dress Circle, 5s.; Boxes, 4s.; Pit, 2s.; Gallery, 1s.; Second Price—Dress Circle, 2s. 6d.; Boxes, 2s.; Pit, 1s.; Gallery, 6d. Orchestra Stalls, 6s.; Private Boxes, £2 12s. 6d., £2 2s., and £1 11s. 6d. Box-office open from 11 till 5. Doors open at half-past 6, commence at 7. Children in arms not admitted.

STRAND.—Stalls, 4s.; Boxes and Reserved Seats, 2s. (Children half-price); Pit, 1s.; Gallery, 6d. Doors open at half-past 6, commence at 7.

SURREY.—Boxes, 2s. (Half-price, at half-past 8, 1s.); Pit, 1s.; Gallery, 6d. Box-office open from 11 till 3. Children in arms not admitted. Doors open at 6, commence at half-past 6.

CRYSTAL PALACE.

THE Directors have elected Mr. James Fergusson, F.R.A.S., &c., to the office of general manager of the Crystal Palace. Mr. Fergusson is already well known to the public by his various works on the fine arts, and on architecture, fortification, and other practical subjects, as well as in connection with the Assyrian Court in the Crystal Palace, which was erected from his designs and under his superintendence. The directors have made arrangements with the manager and the other principal officers of the company, by which their remuneration will in some degree depend for the future on the commercial success of the enterprise.

The following is the return of admissions for six days, from Feb. 15 to 21:—

		Admission on Payment	Season Tickets.	Total.
Friday, Feb. 15..	..	927	283	1210
Saturday, „ 16..	..	166	1825	1991
Monday, „ 18..	..	996	195	1191
Tuesday, „ 19..	..	875	166	1041
Wednesday, „ 20..	..	994	235	1229
Thursday, „ 21..	..	720	134	854
Total ..		4678	2838	7516

Provincial.

BAENSTAPLE.—A music hall has just been completed here, the decorations of which are of a very beautiful character. On Tuesday week, Mr. George Buckland gave a musical entertainment, at which about 700 persons were present.

BRADFORD.—The arrangements for the Musical Festival, to come off in St. George's Hall in August next, are progressing satisfactorily. Mr. Costa has accepted the office of conductor; and it is anticipated that the event will surpass everything of its kind which has recently taken place. The *Manchester Guardian*, in alluding to the affair, misinterprets the Festival of 1853, when it says, that the people of Bradford gained a position amongst the great leading choirs, and that they achieved a most decided musical triumph. The fact was, that the greatest proportion of chorus singers were engaged from Leeds; and up to this time no large town in the West Riding has been so deficient in concerts, where local talent has prevailed, as Bradford.

BRIGHTON.—Mr. and Mrs. Clare gave an entertainment on "Moore and his melodies" at the Town Hall on Wednesday week, in connexion with the Brighton Athenaeum. The upper room, in which the entertainment took place, was well filled, the uninviting nature of the evening notwithstanding. Mr. Clare opened with a narrative of Moore's birth, parentage, and education, and drew a spirited sketch of the career and writings of the renowned Bard of Erin, whom Byron described as "the poet of all circles and the idol of his own." But the illustrations given by Mr. and Mrs. Clare of Moore's lyrical writings were anything but felicitously executed. Some of the songs in the programme were, it must be admitted, given in a different style; for instance, the "Peri Pardon," by Mrs. Clare, in which she was *encored*; and, "Believe me, if all those endearing young charms," by Mr. Clare; but of all the rest we must constrain ourselves in characterising the singing as it deserved. We must, however, admit that Mr. Clare apologised for his conscious failure in this respect by attributing it to a cold; and we suppose this apology must be taken as the best that can be made, for many persons present gave indications of being similarly affected. Justice nevertheless compels us to say, that Mr. Clare's lecture on Moore's poetical writings abounded in passages of great beauty, and which, together with some selections from "Lalla Rookh" and the "Melodies," were delivered with proper emphasis and considerable effect. It struck us, too, that Mr. Clare made an effort to make up by his lecture what was wanted in the singing, as the latter seemed to have been subordinated to the former; Mr. Clare perhaps considering it more in unison with the wishes and intentions of the committee, who, he thought, might desire to have the "entertainment" somewhat in keeping with the classical nomenclature of the institution.

The Soirée of the Literary and Scientific Institution—announced as the only one to be given this year—took place at the Pavilion yesterday week. The attendance was good, not only numerically

(approaching 1,100), but also in associating harmoniously more than a class. Our reference to harmony regards the agreeable temper of the assembly, not the musical instruments. As to the latter, there was the usual absurd crowding to hear music of some sort, at loss of space to promenaders for the greater part of the evening. Is it a *conversazione*, or is it a concert? This point should be settled. For a so-so concert to cause a defective conversation, is not well. *Au reste*, the committee were successful in bringing together a great variety of interesting objects. Mr. Frederick Wright demonstrated in action Mr. Whitehouse's electric harmoniograph, politely distributing the imprint of his performances amongst the ladies. Mr. Thomas Wright disported admirably upon the harp. Mr. Bidder expounded the electric telegraph. Mr. Collier produced the electric light with complete success; indeed, with too much success for the olfactories, if not for the eyes, of the fair sex. It must, however, be conceded that the light was great in volume, and well sustained. Not the least noticeable of the expositions of the evening was that of the engineers' department of the railway company. Some original and highly ingenious models were explained by their inventors,—mechanicians connected with the railway. The exhibition of the Brighton Society of Arts was also thrown open. On the whole, the arrangements of the evening appeared to be highly satisfactory to the participators, and we have pleasure in recording as much to the credit of the committee and of Mr. John Andrews, the working secretary of the institution, under whose auspices the soirée was held. A concert was given in the music Room, supported by Madame Amadei, Herr Kuke, Mons. Ed. de Paris, Herr Bonn, and the Royal Pavilion Band, conducted by Mr. Oury.

The fifth annual soirée of the Mechanics' Institute was held in the Town Hall on Monday, and was attended by above 1,100 people. The musical arrangements were under the direction of Mr. S. Gates, and embraced the services of the Misses Brougham, Mr. Philip Jewell, and Herr Stern.

LISTEN to this all ye that drink! Yesterday week, William Lewis, a musician, aged 66, set his clothes on fire while intoxicated, and received injuries of which he died, after lingering several days.

BROMLEY.—On Thursday evening Mr. W. C. Filby conducted the Choral Society through Mozart's 12th Mass, at the White Hart Assembly Room. Mr. Worboys, in the 2nd part of the programme, played a pianoforte capriccio, the composition of the conductor; and movements from a quartett and quintett, by the same writer, were also performed.

BURNLEY.—The eminent organ builders, Messrs. Gray and Davison, have just erected a very fine instrument in St. Mary's Church, in this town, which was opened by Mr. J. Richardson, of Liverpool, on the 3rd inst. The stops in the Great organ are particularly brilliant, and the effect of the large swell very fine; there are two manuals, and pedal organ CCC to E; a stop of peculiar beauty is amongst those in the Great organ, it is yeclapt a "Clarinet Flute" (same pitch as the diapason); the reedy character of tone is remarkably pleasing, and the instrument has given great satisfaction to those most particularly interested in its erection.

CAMBRIDGE.—On Tuesday, February 5th, Mr. W. F. Miller gave a concert at the Town Hall, which was patronised by the *élite* of the University, &c. The principal soprano was Mrs. W. Hale (late Miss Jane Stevens, of Birmingham), who sang the songs and duett allotted to her with much sweetness and effect. This lady also played a fantasia on the pianoforte, "Recollections of Scotland," which elicited a rapturous *encore*. Mr. Poole, a baritone singer, was very successful in the duett with Mrs. Hale, "Il Pallor," Donizetti. He also sang Mendelssohn's "I'm a roamer," and, on being *encored*, his old favourite "Tom the Tinker." Mr. Miller sang with much taste Young's ballad, "Down where the Violets bloom;" he possesses a very sweet counter-tenor voice, and sang the upper part of the glees with much effect. Messrs. Piper and Rogers assisted, and there was a chorus for the *Macbeth* music. Altogether the concert was very successful.

CANTERBURY.—Mr. Leffler sang at the Catch Club, on Wednesday. This Catch Club should assuredly call itself a Concert Society. But one standard glee—"Queen of the Valley"—appeared in the programme, which consisted of three overtures, a *pot-pourri*, from *Le Prophète*—arranged by Longhurst for two violins, violoncello, contra basso, pianoforte, and harmonium—a polka, and some songs.

COVENTRY.—On Tuesday, the concert in St. Mary's Hall, provided by the Committee of the Institute, drew a very crowded

audience. It was in fact a selection of good music, well supported by the general merit of the performance. The artists engaged acquitted themselves to the evident satisfaction of all present. Miss Henderson—who is new to a Coventry audience, but well known and appreciated at Worcester and other places—possesses a very good mezzo soprano voice, and sang the songs allotted to her with great taste. She is a pupil of Mr. Jolley, the eminent organist. Mr. Montem Smith gave great satisfaction, both in his songs and in the concerted music, and was ably supported in the latter by Mr. W. Coward. Of Mr. King and Mr. Lawler we have but to say that they sang as they always do—with that skill which unquestionably places them so near, if not at the head of their profession. The concert was undoubtedly quite equal to any that we have had here, and afforded great satisfaction to all who enjoy good music, which alone is calculated to give a zest for a pure style and finished execution, showing to what perfection concerted music can be brought by proper study and tuition.

The Corn Exchange Assembly Room will be inaugurated by a concert, during the Easter week, the arrangements for which will be under the direction of Mr. Coleman, the lessee of our theatre. We understand it was at one time expected that the renowned Madame Goldschmidt would have been present on the occasion, the very liberal offer of 300 guineas having been made for her services, which was declined. However, as the concert is intended to embrace some of the principal artistes of the musical profession, an entertainment of a very high character may be fully expected.

CRAWLEY, SUSSEX.—On Wednesday week the members of the choir gave a performance of sacred music at the Institution, under the direction of Mr. Thomas Lloyd Fowle, who presided at the harmonium. We subjoin the programme.

PART I.

"Hymn of Praise for all Nations." A Sacred Cantata, composed for the Great Exhibition of 1851 .. T. L. Fowle.

PART II.

Anthem—"Lord, for thy tender mercies." .. Farrant.
Hymn—"Great God of Hosts." .. T. L. Fowle.
Anthem—"The Lord is mindful of His own." .. Mendelssohn.
Chorale—"Sleepers wake, a voice is calling." (St. Paul.) Mendelssohn.
Quartett—"Cast thy burden upon the Lord." (Elijah.) Mendelssohn.
Chorus—"O give thanks unto the Lord of Lords." .. T. L. Fowle.

Mr. Fowle's cantata was very well sung, and great praise is due to the choir. The *encore* of the evening was awarded to the beautiful chorale of Mendelssohn, "Sleepers, wake!" Notwithstanding the unfavourable state of the weather, there was a numerous and highly respectable audience, many of whom expressed themselves much pleased with the entertainment. A second concert of sacred music will be given on the 13th of March.

DUNDEE.—Mr. Methven, music-seller, has lately been getting up cheap concerts for the people. Four have already been given with great success, the hall being crowded on every occasion. The music is such as can be appreciated by a popular audience, and consists chiefly of the national songs of Scotland and England. A very good small orchestra of about a dozen performers, executes dance music and overtures, &c.

Mr. METHVEN gave a grand evening concert on Tuesday week, engaging Miss Cicely Nott, Mr. Locke, Mr. F. Bridgman (concertina), and Mr. E. Salter (flute), which was most successful. Miss Nott was *encored* for every song, and was received rapturously. The other performers were also greatly applauded, particularly Mr. Bridgman.

A NEW HALL is about to be erected, capable of holding about 2,000 people, the present rooms being insufficient in size for the musical assemblies.

The first of a series of Saturday evening popular concerts came off on Saturday evening last in Bell-street Hall, which was crowded, and would have been so had it been twice as large. Lord Kinnaird presided, and was supported by a number of influential citizens. In a few remarks made between the parts, Lord Kinnaird complimented Mr. Methven on the spirited manner in which he had assumed all the risk and responsibility of these concerts, and expressed his gratification that Dundee possessed a lady vocalist so talented as Miss Anderson. The concert commenced by the orchestra playing very effectively Jullien's "Fall of Sebastopol Quadrilles." The other pieces executed by them during the evening also gave general satisfaction. The vocal music, however, was the most attractive part of the concert. Miss Anderson, who has become a great favourite, was deservedly welcomed with warm

applause. She possesses a sweet and flexible voice, and sings with taste and feeling, and, with cultivation, might take a high position as a vocalist. Mr. D. Bruce Peebles was deservedly encored in two of his songs. As a singer he is very much improved, and his "Come under my Plaidie," and "Woo'd and married an' a'" were most successfully given. Mr. Pearman, on whom devolved multifarious and laborious duties, did everything well; and his buffo songs were rapturously received. Miss Warren showed herself to be a skilful and accomplished player on the harmonium. Altogether, the way in which the whole arrangements were made, reflected great credit on Mr. Methven. At the close, W. Thoms, Esq., proposed a vote of thanks to Lord Kinnaird for presiding on the occasion, which was heartily responded to.

The first of the series of Monday-evening concerts, for the benefit of those who cannot attend those given on the Saturday evenings, came off on Monday evening in Bell-street Hall, which was nearly filled by a most respectable audience. William Miller, Esq., was in the chair. We had the same orchestra and the same singers as on the preceding concert in the same place, and this, perhaps, was a reason for the good attendance on Monday evening. The programme was of course different, the only resemblance to the former consisting in a repetition of one or two of Mr. Pearman's buffo songs, which go down with any audience, and Jullien's Sebastopol Quadrilles, by the orchestra, which we were happy to see strengthened by the addition of another first violin. The above quadrilles went off even better than on the previous occasion. We feel satisfied that the orchestra need fear no complaint on the part of the public although they should give some of their pieces on two consecutive occasions, as a critical public are apt rather to look to the manner in which the pieces are played than to great variety in them. Miss Anderson and Mr. Peebles lost none of their former laurels, and several of the songs given by them were *encored*. Between the parts, Mr. Miller said that the part he had to perform was a very humble and subordinate one, viz., to afford a little breathing-time to the more regular performers. This was the first of a series of concerts got up for the benefit of those who could not attend on Saturday evening. He regretted that the habits of the Dundee people as to late shopping were such as to render this necessary, and trusted that the time was not far distant when those engaged in shops might obtain their weekly half-holiday as well as others. He highly approved of such concerts, and was glad to see that Mr. Methven had introduced into them so much Scotch music, though, perhaps, even here they might "thole amends." His taste, he knew, would be thought barbarous by some, but he confessed that he had a strong partiality for our own good old Scotch songs, reels, and strathspeys, compared to which he thought "Italian trills were tame." Two young ladies from Scotland, on one occasion, in the company of Madame Malibran, were expressing their extreme disgust at everything Scotch, and especially with Scotch music. The great singer, who by no means coincided in their opinions, in a short time afterwards sung a song, having Italian words, with which the said ladies were perfectly delighted. On inquiring the name of the melody they were told it was no other than "Polly put the kettle on." He believed these concerts were calculated to do good. They afforded an agreeable and innocent amusement, some amount of which was necessary as an "alterative" for those who had been drudging all day in the office, or shop, or factory, and lessened the temptation to indulge in other and more hurtful stimulants. Whether they could properly be called "moral elevators," as the phrase went, was perhaps a question; but at all events they were powerful auxiliaries, and were much to be preferred to those "elevators" which "elevated" for a time only, more completely afterwards to degrade. Referring to the great influence which music had ever exerted over men, at one time inciting to deeds of heroism and at another softening to tenderness, he expressed his belief that, on the whole, that influence was a wholesome one and not likely to be carried to excess; for he did not anticipate, as the result of those popular concerts, that we would see men and women brought to the police-office and punished for having had a drop too much music. He regretted that the science and practice of music was so much neglected in this as compared with foreign countries, and even with former times in our own country, but hoped that better times were coming—and which, he trusted, these popular concerts might help in bringing about—when the distinction in such musical assemblages as the present might be "parts," not pieces, and when not merely the few on the platform, but every one in the room, might take part in the performances.

DUBLIN.—Wallace's *Maritana* is to be performed this evening by a party of amateurs for the benefit of the Irish Academy of Music. The Antient Concert Hall is being fitted up as a theatre expressly for this purpose, and the Marchioness of Downshire, who is an excellent musician, presides at the piano at all the rehearsals, and is also to take her place in the orchestra at the performance. The tickets are 10s. each, and so great has been the demand for them, that Lady Downshire and the ladies and gentlemen who perform have agreed to repeat the opera on Monday night.

EXETER.—The dramatic season in this town, now about drawing to a close, has been sustained with great spirit by the lessee, Mr. Macarthy. This gentleman has produced several of the plays of our great dramatists, with a company and other accessories not often witnessed in the West of England. He has introduced several talented young *débutantes* to the public, and amongst others a Miss Agnes Burdett, whose performances have been characterised by an amount of judgment, taste, and feeling that gives promise of her attaining a high place in her profession, and that she will not long remain unknown to the metropolitan boards.

HONITON.—The Choral Society are rehearsing *Judas Maccabeus* and Mozart's Mass, No. 1, for a performance at the end of next month.

HUDDERSFIELD.—At the Philosophical Hall, on Friday night last, the 15th inst., the Choral Society gave their third concert for the season, when Mrs. Sunderland, Miss Whitham, Miss Crossland, Messrs. R. Garner, Hirst and Netherwood were the soloists. A selection from the *Messiah* was performed, and Miss Whitham's singing of the air, "I know that my Redeemer liveth," was an excellent specimen of pathetic singing. She possesses a voice of much purity and power, and we have no doubt that ultimately she will hold the highest position in Yorkshire as a soprano soloist. Miss Crossland attempted the contralto solos; but her voice is coarse and inflexible, and her style indifferent. If Miss Crossland has any idea of holding a place in concert rooms, we should advise her to secure the services of some master of his profession, who may possibly remove each of the faults she now possesses. The band and chorus were, on the whole, effective, and much praise is due to Mr. Battye for his excellent conducting.

KEIGHLEY.—On Tuesday week last, Mr. J. B. Carrodus gave a concert in the Mechanics' Institution Hall, when a full and respectable audience assembled. The principal vocalists were Mrs. Sunderland, Messrs. Holloway, Ogden, Clapham, and Robinson. The instrumentalists included Mr. J. T. Carrodus (from the Royal Italian Opera), Mr. J. B. Carrodus, and Mr. J. Midgley, who presided at the piano. Mrs. Sunderland was heartily welcomed, and sang with her usual success, although we noticed that the higher register of her magnificent voice was not proof against the ravages of time. Each of the other performers were rewarded with due applause, Mr. J. B. Carrodus receiving a vociferous *encore* for a flute solo. The Keighley Quintett Band also attended, and performed in a very creditable manner. The concert was considered one of the best ever given in Keighley.

LEEDS.—On Saturday night last, the Recreation Society provided for their People's Concert an entertainment entitled "Sketches from Nature," by the sisters Sophia and Annie. The Music Hall was crowded; and judging from the warm plaudits, the hearty laughter, and the frequent *encores*, the entertainment was eminently successful. It was announced at the conclusion that the next People's Concert would take place on Saturday, the 1st of March, when the following artistes will appear: Miss Whitham (pupil of Sir George Smart), Miss Newbound (pupil of Mr. Spark), Mr. Cooper, and Mr. Delavanti. Conductor, Mr. Spark.

MUSICAL LECTURE.—On Tuesday evening the Rev. W. F. Hurn-dall, M.A., gave, according to the programmes, a "Lecture on Music, with illustrations," in the school-room of Queen-street Independent Chapel. The attendance was very numerous, consisting principally of persons connected with the above place of worship. Mr. Hurn-dall commenced by remarking on the beneficial effects of music; and combated the prejudices of many persons against *secular* music, whereby some of the greatest inspirations of genius were altogether lost on those whose ideas of morality placed sacred music and profane music under one head! The lecturer then said he had been at considerable pains in devising the best method of making his remarks interesting; and he had at last decided to concoct a kind of biography of a supposed good man, whom he would name "Mr. Trevor," and introduce

some vocal music as illustrations of incidents in his life. This idea is certainly novel for a "musical lecture," but by no means a happy one, as it proved. For instance, the choir, who were to give the illustrations, were amateurs, and could only venture upon certain known pieces; the consequence was, that Mr. Hurndall had to shape his biography according to the capabilities of his choir. One of them knew the "Erl King," and that was introduced by the death of Mr. Trevor's child. Well, then that pretty namby-pamby duet of Stephen Glover's, "What are the wild waves saying?" was supposed to be the conversation of two other of Trevor's family, got up for the occasion, and who were of course immediately transplanted from an inland country village to the "wild waves." The consequence of this "plan, devised at considerable pains," was an incongruous mass of nonsense. We, however, admire the professed desire of Mr. Hurndall, namely, that of spreading a love of music, secular as well as sacred, among all classes of the community. The singing, generally, was creditable for amateurs; one or two songs being very well sung by Miss Pryah, and Mr. Dodds, the choir-master.

LEICESTER.—On Tuesday evening, Messrs. Alfred and Henry Nicholson gave their annual concert. The attendance was very good, and included most of the aristocracy of the town and county. Madame Rudersdorff created quite a sensation by her magnificent delivery of the great scena from *Der Freischütz*, and was much applauded in two clever little "Children's Songs," by Taubert. She pleased very much in her singing Kücken's "Moorish Serenade," but was not so happy in a ballad, by H. Smart, "The Soldier's Wife." Mr. H. Blagrove, who is a great favourite here, was warmly received, and won a hearty *encore* for the "Tremolo" of De Beriot. Frank Bodda was also *encored* in an Irish ballad, "Kitty Tyrrell." Miss Manning, who was evidently suffering from a severe cold, made a favourable impression, and but for the lateness of the hour would have been *encored* in Duggan's "Wild Bells." This lady displayed great ability as a pianist in accompanying most of the vocal pieces. Miss Poole as usual carried off the honours of the evening, singing charmingly, and gaining *encores* for everything she did. A duett for Flute and Oboe from *L'Etoile du Nord* was admirably performed by Messrs. A. and H. Nicholson; that, too, was *encored*. Solos were given on their respective instruments by these gentlemen. Mr. H. Farmer presided at the pianoforte. Altogether the concert was a good and attractive one.

Madame Goldschmidt and her husband appear at the Music Hall on Tuesday next.

The English Opera Company, conducted by Mr. Linley Norman, have been engaged at the Theatre Royal for representations, during the last week, of the following operas:—*Maritana*, *Fra Diavolo*, *Mountain Sylph*, *Bohemian Girl*, and *La Sonnambula*.

MANCHESTER.—The second of the subscription concerts given by the talented pianiste, Madame Julie de Szczepanowska, came off on Tuesday week. The attendance was both numerous and highly respectable. The efforts of the *beneficiaire* were well received, and certainly were of a high degree of excellence. Of the lady vocalist of the evening, Miss Helen Taylor (R.A.M.), we cannot speak in terms of unqualified praise; indeed, we think that the selections were unsatisfactory; the scena from *Der Freischütz* is a serious difficulty for anything short of a very first-class vocalist, the intonation was unsatisfactory, and the general reading not up to the artistic standard that the composition demands. Mr. C. A. Seymour was the violinist, and Signor Piatti the violoncellist on the occasion; the former gentleman fully sustained his position as a well-read musician, and the latter gave us a further evidence that he is, *par excellence*, the violoncellist of the day; his playing again exhibited the absolute command he possesses over the enormous difficulties of his instrument; the more we hear him the more we are bound to acknowledge his artistic powers.

MARKET HARBOUROUGH.—A concert was given in the Swans Hotel Assembly Room, on the 8th inst., by the Bernais Singers, which was well attended, and gave great satisfaction.

MELTON MOWBRAY.—VOCAL MUSIC.—The newly-formed class at the Exchange Hall, in connexion with the Public Library, has augmented in number to upwards of 220. Last Tuesday evening 209 attended the practice.

NEWCASTLE.—On Friday week Mr. Charles Shaw, who performed the part of harlequin in the pantomime at the theatre, Newcastle-upon-Tyne, threw himself into the river Tyne from the balustrades of the old bridge, and was drowned. The fatal act

was committed in the presence of many spectators, and prompt exertions were made for his rescue, but his body was not recovered until after the lapse of an hour and a half, when life was extinct. He had been drinking hard lately, and had had a fit of delirium tremens. Verdict—Temporary insanity.

NOTTINGHAM.—The announcement of Miss Amelia Bellott and Mr. Edward Page as principal vocalists for the concert of Monday last at the Mechanics' Hall, drew a numerous audience, who were evidently highly gratified with the brilliant execution of this rapidly-rising vocalist. The young lady possesses a very powerful soprano voice, of extensive compass, the higher notes being remarkably clear and easily produced. Miss Bellott sang Farmer's difficult bravura song, "I'll follow thee," and elicited a spontaneous *encore*. A similar compliment was also awarded to the scena, "Se Romeo" (Montecchi e Capuletti), Bellini, when the fair *cantatrice* substituted Rossini's brilliant and playful "Una voce." Mr. Page performed the pianoforte accompaniments to these songs with very great care. The details of the concert were, we regret to say, most unsatisfactory, and reflected the most positive blame upon the party who got up the concert; indeed, we must denounce in most unmeasured terms the whole affair, in which not one redeeming point presented itself save in the artistic efforts of Miss Bellott and Mr. Page; and we should strongly advise the proprietary of the Mechanics' Hall to be more cautious than to let their room to persons who have little or no pretensions to a musical position, either as residents in the place or as acknowledged members of the musical world. We were truly sorry to see that the entire task of gratifying the audience assembled rested upon the shoulders of the accomplished *artistes* we have mentioned, who were, of course, perfectly free from any part or parcel of the blame that so properly belonged exclusively to the parties who engaged them. We did not stay to the end of the performance, but we learn that many of the pieces announced were omitted altogether.

OXFORD.—In a Congregation to be held on Tuesday next at 2 o'clock, certain forms of statute on the subject of the Musical Professor, Choragus, Precentor, &c., and of the establishment of a School of Practical Music, which were promulgated on February 5, and have since been amended by the Hebdomadal Council, will be submitted to the House. The alterations are chiefly in the form, and have been made "because it has appeared that Dr. Heather's statutes were of the nature of a trust deed, and could not be altered except with the authority of the University Commissioners."

SALISBURY.—Between 700 and 800 were present at Madame Goldschmidt's concert on Wednesday, which was conducted by Mr. Aylward, whom she requested to forward £25 towards the new Laverstock Church.

TEIGNMOUTH.—Mr. George Buckland gave his entertainment on Wednesday at the Useful Knowledge Society.

YORK.—Mr. Barker (of the Cathedral choir) gave his grand concert on Monday week to a large and fashionable audience in the Festival Concert Room, on which occasion Mr. Sims Reeves and Mrs. Sunderland were the principal vocalists. Mr. Reeves sang "In native worth" with the most chaste expression, Linley's "Bonnie Jean," for which he received an *encore*, "Fra Poco," and "My Pretty Jane," substituting, on being *encored*, "The Bay of Biscay," which was magnificently sung, and caused the house to ring with hearty plaudits. Mrs. Sunderland sang her songs (as she always does) in excellent style, and received great applause. She is a great favourite in York. Mr. H. C. Barker (a young gentleman of great promise) presided at the pianoforte, and accompanied with great judgment in the duett for violin and pianoforte, *De Beriot and Osborne* (William Tell); he assisted Mr. Thrush, the violinist, in obtaining a hearty *encore*. Altogether the concert gave the greatest satisfaction.

MR. CHARLES ROGERS, of St. Andrew's-square, Edinburgh, late of South Lambeth, London, Panorama Proprietor, has lately come into possession of nearly £9,000 by the death of a distant relative at St. Domingo, West Indies. He had the unexpected good news while delivering a lecture and exhibition for the benefit of a poor family. Within the last four years he has thirteen times given the use of his rooms and exhibition for benefits, which has entitled him to great respect and good will. Part of the property is feu, or freehold, in Edinburgh, at which place Mr. Rogers had only lately resided.

The following Anthems have been performed during the week at Canterbury and Chichester:—

"Rejoice in the Lord"	Purcell.
"O give thanks"	"
"Hear my prayer"	Stroud.
"Who is like unto Thee"	Handel.
"He gave them hailstones"	"
"He sent a thick darkness"	"
"But as for His people"	"
"Thou, Lord"	Skeats.
"I have set God"	Goldwin.
"How dear are Thy counsels"	Crotch.
"Be merciful"	"
"I will exalt thee"	Tye.
"Lord, let me know mine end"	Greene.
"O pray for the peace"	King.

Foreign.

AMERICA.—The principal topic in theatrical circles is the report that Miss Charlotte Cushman has become lessee for next season of the Haymarket Theatre, and that she is about visiting the United States for the purpose of making engagements.

A burlesque, called *Blondel*, with Miss Louisa Howard, has been unsuccessful at the Howard Athenæum, Boston.

The manager of the New Orleans Theatre intends to commence a suit against Rachel for breach of contract, and claims fifteen thousand dollars damage.

While Miss Josephine, of the Albany Theatre, was playing in *Monte Christo*, a few nights since, the sparks from a piece of fire-work communicated to her dress, and but for the presence of mind of one of the actors, who immediately smothered it, she would, probably, have met with a horrible death.

Mr Wallett, the clown, has been playing Romeo to Miss Kimberley's Juliet, in Trenton, N.J., and the Duke Aranza to her Juliana, in *The Honeymoon*.

The New York papers of the 4th state that the steamer Black Warrior, which left the Havana on the 28th ult., had brought to that port Mlle. Rachel, whose health was still very delicate. She would leave at once for Liverpool on her way to France.

GHEENT.—The first violin ever used by Beethoven was sold a few days ago in an auction for £28.

PETERSBURGH.—After a delay of a month, caused by the illness of Madame Bosio, *L'Etoile du Nord* was produced on the 14th ult., with the following cast:—*Peter the Great*, Signor De Bassini; *Danilowitz*, Signor Calzolari; *Ismailoff*, Signor Bettini; *Gritzenko*, Signor Lablache; *Catarina*, Madame Bosio; *Prasovia*, Mlle. Marai; *The Vivandières*, Mesdames Rossi and Tagliafico. The action of the piece is altered, the characters changed, and the scene removed to Dalecarlia, in Sweden, King Eric taking the place of Peter. So great was the expectation of success, and such the demand for places, that the prices were raised. Notwithstanding this dubious act of policy on the part of the governing powers, the theatre was crowded to suffocation, and all the journals of Petersburg record one of the greatest successes ever achieved at the Opera. The overture was enthusiastically applauded, and Madame Bosio was encored in the Gipsy song, but declined repeating it. The drinking chorus, the prayer and barcarolle, by Madame Bosio, and the finale to the second act, were received with deafening applause. The performance was for the benefit of Mlle. Marai.

Reviews.

GIA LA NOTTE. SERENADE. BY CHARLES SALAMAN. Addison and Co.

There is a lack of originality in the commencement of this setting of Metastasio's words, which the graceful style of the whole serenade almost tempts us to forget. Though graceful, the simplicity of serenade music is trespassed upon in this case, the harmonies changing most constantly, and being withal rather chromatic. In trying to avoid the commonplace, Mr. Salaman appears to have overshot his mark. The last bar of the introductory and intermediate symphonies might well be omitted in a

future edition, since it has a very puny effect, and seems to have no business there; its place might very well be occupied by a repetition of the common chord, similar to the commencement of Donizetti's "Com' à gentil," and, simple as this might appear, it would be preferable to the existing bar, which sounds really trifling. This serenade is intended for a tenor voice, and Italian-singing tenors will find it a most agreeable and singable *morceau*, especially if they omit the turn which the composer has suggested in the last line of the 1st page.

SONNET, "OH! I HAVE LOV'D THEE." BY CHARLES SALAMAN. Addison and Co.

When we have said that this canzonet—for that is the form of it—is well constructed, and that the music expresses the sentiment of the poetry, we have said all that we can say in its praise. A good unrhymical song is a difficult thing to write, and though we believe Mr. Salaman has the power to produce one, we do not think he has succeeded in the present instance, neither has he in the

SONNET, "THERE'S NOT A FIBRE," (Addison and Co.)

(the words of which are the inquiet and restless verses to which we referred in No. 1. of the *Musical Gazette*, page 4,) for though more rhythmical, and more original in its treatment, the termination is so abrupt—almost necessitated, let us add, by the words—as to peril its effect, we fancy, wherever it might be sung. The proofs have been rather carelessly read: at page 4, naturals are required before every A, with one exception, in the voice part, and the treble and bass of the accompaniment: Before concluding our brief notice of this song, let us call the attention of Mr. Salaman to page 6, where, in the third line of the voice part, the singer has C against B in the pianoforte, which, with a soprano voice, would not sound pleasant, especially as the character of the accompaniment in that particular line would induce a firm striking of the B in question.

BALLAD, "OH IF THOU WERT MINE OWN, LOVE." BY CHARLES SALAMAN. Addison and Co.

With the exception of the too frequent repetition of some of the words, we like this ballad, which is adapted for mezzo, soprano, or baritone voices. The melody is graceful and flowing, and the conclusion, with the leading thereto, is uncommon and pleasant. Of the three English songs by this composer, we chiefly commend and recommend this.

"ANNIE OF THARAW." BY J. WRAGG. Andrews, Manchester.

A light and pretty ballad, adapted for the same description of voice as the foregoing song. The accompaniment stammers a good deal, shifting from quavers to semi-quavers when there appears to be no necessity for such change, especially as the semi-quavers are only employed for a bar and a half.

"LIFE LET US CHERISH." ARRANGED FOR THE PIANOFORTE BY RICHARD ANDREWS. Emery.

Mozart's air, known as "Life let us cherish," and so hackneyed by pianoforte writers and players of some thirty years ago, is varied for the pianoforte in an exceedingly effective manner by Mr. Andrews. There is a page of introduction, most creditably written, and the melody is then introduced, clothed in *arpeggios* of six per quaver, and, simple as is the treatment, it is carefully done, and has a graceful and complete effect. Towards the end of page 2 Mr. Andrews has grouped the demi-semi-quavers six at a time; why not have done this throughout? It would assuredly have facilitated the reading. This little piece is of moderate difficulty, and useful for those who like to sit down and just play something "without the notes," for it is so simple (yet with some brilliancy) that it may easily be committed to memory.

SONG, "THE REAPER AND THE FLOWERS." BY CARL F. HEMPEL. Jewell and Letchford.

Mr. Hempel appears to have considered that Longfellow's words demanded some recitative, which is a pity, for he is least successful in the phrases of that style that are here introduced. There is a half-and-half sort of recitative at page 4, which might have been set as a movement in a different *tempo* with advantage. The last page of the song is the best, and is worth all the others put together. Mr. Hempel is over particular in the correction of his accidentals; at page 5 there would be no fear of any one singing the F double sharp in the second line, nor in the last line would there be any doubt that the accompanist would play E natural.

Musical Publications.

"OH! COULD MY SPIRIT FLY TO THEE."—Composed by E. Land; sung with immense applause by Signor Gardoni. Price 2s. Cramer and Co., 201, Regent-street.

ITALIAN SONGS, COMPOSED BY Signor Guglielmo.—"Il labbro," 2s. 6d.; "Son pasate l'ore liete," 1s. 6d.; "T'amo," 2s. 6d.; and "Uno sguardo," 2s. 6d. Published by R. Mills, 140, New Bond-street.

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SONG.—"A Man's a Man for a' that," sung with the greatest success by Mrs. Paget (R.A.M.), the new contralto, for whom it was expressly composed, by Walter Brooks. Price 2s.—London: Campbell, Ransford, and Co., 53 New Bond-street.

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NEW SONG.—"The Mountain Stream," composed by J. Durrner, the words by H. L. R.—London: Chappell, 50 New Bond-street. Edinburgh: J. Purdie, 83 Princes-street.

NEW SONG, "WE PARTED IN SADNESS," by Alfred Beddoe. London: John Shepherd, 98, Newgate-street. Birmingham: J. and W. Sabiu, 25, Bull-street.

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PHILIP ROSE, Hon. Secretary.
OSBORN P. CROSS, Secretary.

Brompton, Feb. 18.

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